

Casino. Her dressing-room reminded me of the smaller Mr. Shubert. It was built And so, for the first time in our happy association, the foreign artist and your

humbly didn't get along well together We were squeezing across the threshold when Miss Fischer turned to wel-There really wasn't room to turn, and such bountiful, buoyant hospitality as

Miss Fischer's took us almost off our feet,

southwestern eye of her colored maid, remarking as she did so, "It's rather close

This, it struck me, was the maid's cue to say "Too close for comfort." but as busy counting her eyes.

44 C HALL we alt here?"-from Miss Fischer-prompted the suggestion that Sadjournment to the wings might make it easier for her to hear her cues. So, leaving the maid gazing anxiously into a hand mirror, we remped out to the stage.

HERE'S this difference between musical comedy and a 'straight' play,' explained Miss Fischer. "'Plot' doesn't count, and the woman who happens to have a hand in unfolding it doesn't attract half as much attention as she would if she were laying a carpet. The one who counts is the g-y-u-r-l-the fair young thing with the straight-front sigh, who comes out, gazes at the back drop, which is changing color like a chameleon, clasps her hands in ntemplation and murmurs, 'Ah, what a beautiful summer's day!' The She laughingly removed the point of her "Piff, Paff, Pouf" parasol from the and you are fully prepared to hear her add 'And I am a summer girl.' At these words the orchestra leader springs to his feet and the violins whisper a tremulous prolude, while she swallows once or twice and draws up her gloves. A hush comes over the house as all wait to hear 'Just a Summer Girl.' Seasons may come and seasons may go, but I shall never know complete joy until I stand in the bright rays of a stage sun or moon and sing 'Just a Summer Girl.' "

عو عو عو O you sing?" I asked in the best of faith. "Well," said Miss Fischer, with modest reservation, "Mr. Conried isn't dosging my footsteps with a blank contract, yet no one who has seen me -or heard me-act can deny that I have a voice. But, to tell the truth, I apparently didn't stand in the least fear of catching cold. They stared from out don't know one note from another. You may imagine, therefore, how I felt when

"I can't describe the strange effect those five rows of grim black-and-white masculinity had upon me. I had never faced such an audience. I felt that my carly education had been sadly neglected. I had-alas!-never been a chorus girl. And I had never acted before an audience which presented such a manly front. It was positively affrighting. It had never occurred to m

before that men were so fond of music. A niece of scenery which feil at this moment narrowly missed Miss Fischer

her days. Next season she is to star in a comedy by Stanislau Stange, she told me.

And did you know she was offered the unlovely role of Frochard, in the "all-star cast" of "The Two Orphans." "When I heard that James O'Neill was going to play Pierre, and was tolwho was to have this, that, and the other part, I said I'd be Frechard if Mrs Gilbert would play Louise. Can you guess what I should like to play?"

"I would make a strong Camille, wouldn't I? But, no; I want to play Lady Macbeth, and I expect to one of these days." "Have you turned your back on adventuresses?"

"I'm afraid so, though I still have a warm place in my heart for them. always liked those purts, though one is apt to be misunderstood in them One right, for instance, when I was playing the wicked lady in 'Two Little Vagrants,' in a Chicago theatre, my mother was out in front. I was drinking sarsaparilla, colored to look like claret, and pretending to be intoxicated Finally, mother heard the woman next her say: 'Look at that woman! She's getting drunker every minute!'

"That's my baby,' said mother, turning to the cruel critic, 'and I should ike you to know she doesn't know the taste of beer!"

"To say nothing of claret," I added. "Yes," repeated Miss Fischer, "to say nothing of claret."

LICE FISCHER'S great, big generous heart is set on some day having a part in which, as she expressed it, "I will be able to make an audience both laugh and cry. I think I could play such a part, for I am very sympathetic. I feel things. The other day I went with a friend to give her consolation while she had a tooth drawn. Now, when that tooth came out, I felt the pain quite as much as she did. Down in the country last summer I took to drive a little fellow whose right leg, a short time before, had been amputated at the knee. When we came back my right knee pained me so that I could hardly stand."

Simply, and in all sincerity, Miss Fischer related these incidents, and I have saved them for the last, that you may be left with a glimpse into the true character of a woman who is leved from one end of the Rialto to the

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